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grouping them in chronological order, as far as possible. Thus we have in convenient form the results of the labor of Fränkel, Löwy, and others. In her introduction (p. 3) the author makes a rather rash statement that "art in the period following Alexander the Great had its center, not in Alexandria, but in Rhodes and at the court of the Attalids." Because we today know but little of the art of Alexandria it does not follow that it was not an important center of art in the Hellenistic period. On p. 1 we read that Pergamum "does not appear in history until the time of Alexander's generals," whereas Xenophon speaks of Pergamum on two occasions (*Anab.* vii. 8. 8 ff., *Hell.* iii. 1. 6). On p. 3, n. 1 we miss the reference to the valuable article "Pergamon" by E. Fabricius and A. Trendelenburg in Baumeister's *Denkmäler* II, pp. 1206–87.

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The Infinitive Constructions in Livy. By HOWARD VERNON CANTER. Johns Hopkins dissertation. Privately printed, 1906. Pp. 94.

The dissertation of Dr. Canter presents a collection of all the infinitives found in Livy, arranged in the following chapters: I, the Historical Infinitive; II, the Simple Infinitive; III, the Accusative with the Infinitive; IV, the Nominative with the Infinitive. Where the construction is at all unusual, something of its history in other authors is briefly indicated. The chapter devoted to the historical infinitive has been worked out with the greatest detail. After the list of all the occurrences of the construction, a summary presents the statistics for each book separately, from which Canter draws the conclusion that "Livy employs the historical infinitive less frequently, though not quite uniformly less, passing from the earlier to the later books." This chronological explanation is hardly convincing in view of such striking variations as the three examples of book xxvi as compared with the thirty-four of book xxvii. Would it not be better to seek in the character of the narrative some hint for the reason of the more or less frequent use of the construction? On pp. 24–26 the constructions with *coepisse* are considered and under the subdivision (*c*) the active forms of *coepisse* with the passive meaning, five examples are given. The first of these, from book ii. 21. 6, is otherwise explained by Canter on the following page, while in the case of the last, xxxvii. 12. 12, there may be some question (notwithstanding Weissenborn's notes) whether the *iactari* is a genuine passive.

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